

BALLROOM DANCEMAGAZINE

SEPTEMBER 1960 25 CENTS

In this issue:

"MADISON TIME" —
Now it's a couple dance

CONVENTION TIME —
A visit to Chicago

CONTEST TIME —
At the Waldorf-Astoria



1914: the first "moderns"
IRENE AND VERNON CASTLE

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BALLROOM DANCEMAGAZINE

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BALLROOM DANCEMAGAZINE

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At the President's Ball, opening the convention of the Dance Educators of America at the Waldorf-Astoria, Rudolf Orthwine thanks DEA officials and members for the Citation presented to him, text of which appears at right. With him at the microphone are DEA President Lillafrances Viles and Viola Kruse, the association's Secretary-Treasurer.

REGARDING "CHAMPIONSHIPS"

The United States Ballroom Council's Contest Committee, believing that well-run competitions do much to boost the cause of good dancing, has cooperated with organizers of several contests throughout the country.

Now, some of these organizers, gratified by the reception of their first efforts, are requesting to have these events called "official," "registered," "authorized," or given some stamp of USBC approval.

The USBC is equally gratified by these successes and hopes that they will continue and multiply. Nevertheless, a bit of caution is essential at this early point in the development of the contest idea in this country. The Contest Committee feels that the establishment of authorized "championships" is a matter which must be studied carefully on a nation-wide scale.

If competitions are to serve their intended purpose, the word "championship" must be given great importance. Before taking this

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DANCE EDUCATORS OF AMERICA, Inc.

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BALLROOM DANCE MAGAZINE

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LILLAFRANCES VILES

President

VIOLA KRUSE

Secretary-Treasurer



Far left: CNADM Sec'y-Treas. Edna Christensen and James McQueeney join the circle taking Don Ford's class. Left: Adele Artinian, who has just completed 2 terms as CNADM Pres., enjoys a turn on floor.

PHOTOS: DAVID E. DOTY

CONVENTION TIME, CHICAGO

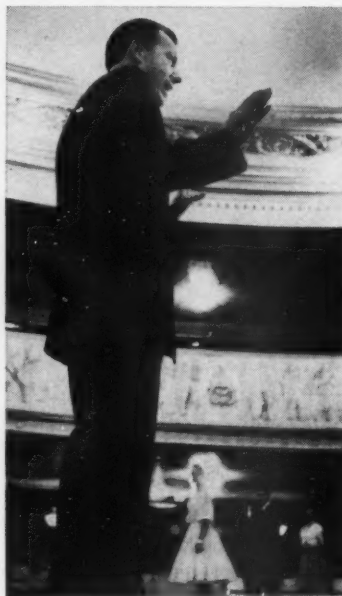
*Ballroom Teachers Converge to Learn at
Chicago National Association of Dance Masters*

BY DONALD DUNCAN



Above: Members get some new Rock 'n' Roll twists from Chicago instructor Don LeBlanc.

Below: Peoria teacher Don Ford, a CNADM director, teaching Foxtrot.



Above: Charles Mattison's specialty for the day was Latin rhythms.



Sidelines candid

The usual pattern for a summer teachers' convention is to get things going with a preliminary day or two devoted exclusively to ballroom work. To bring you in pictures an example of such a session, we flew out to the Ballroom Workshop of the Chicago National Association of Dance Masters on Saturday, July 16.

Scene was the very grand Grand Ballroom of the Sheraton Towers Hotel. From 9 in the morning until 10 at night, a floor full of teachers, from Washington State to Pennsylvania, from Canada to Mississippi, had themselves a great time studying a wide variety of material presented by a distinguished faculty. On these pages are David Doty's candid shots of several of these sessions.

We couldn't catch photos of two of the classes held that day—that of Jackson, Miss., teachers Jeanne & Lamon Goings in Exhi-
(over)

Below: Too many girls? Val Escott solves the problem with a Cha Cha trio.



Right: Canada's Basil Valvasori gives a fine point in Int'l Style Waltz. Below: Valvasori switches to a student role to follow Grace V. Hansen in the Madison.





Don & Corinne LeBlanc show how to get in and out of a "Pretzel."



Above: Birds-eye view of the handsome ballroom of Chicago's Sheraton Towers.

A study in concentration.

CHICAGO (Continued)

bition Ballroom, and the Round Dance session of Chicago specialist Gerry Parker Twinn. During the preceding Training School and in the ensuing Convention there were other ballroom classes, which added to the faculty list the names of Muriel Mills, Mrs. Theron Mandeville Woolson, Louis Girard and James Lackey.

Among our hospitable guides were Adele Artinian, who was just winding up two successful terms as CNADM President; Marie Buczkowski, the association's newly elected President; Edna Christensen, Sec'y-Treas.; convention managers Don Ford & Jack Wolfram; ballroom chairman Grace V. Hansen; principal Elisa Stigler; and, of course, this publication's Midwest representative, Louise Ege.

Next summer the CNADM is expanding the popular Ballroom Workshop to two days. For the one-day sessions in Chicago and regional meetings during the coming season, lots of ballroom is promised.

In this issue you'll find photos of a ballroom contest featured at the convention of Dance Educators of America in NYC. Next month, continuing this look-see summertime ballroom study, we'll take you on a picture-story visit to the conventions of Dance Masters of America in Miami Beach, the American Society of Teachers of Dancing in NYC, and the Dance Teachers' Club of Boston. **END**

Below: Joyda Parry & Basil Valvasori show the flair which won them 1st place in the Richardson Cup demonstration at the Star Ball in London.





ARTHUR MURRAY'S

"RIGHT HAND MAN"

Only it's a Lady—Eastern Dance Director Marie Mason

BY WILLIAM COMO

PHOTOS: JACK MITCHELL

For someone whose first great love was interior decorating, Marie Mason has traveled a long way from the world of Early American, French Provincial and Swedish Modern. Now it's Cha Cha, Gold Medal Balls—for Arthur Murray. Lately we've had several chances to visit with and watch the work of this attractive lady who is Eastern Dance Director of the Murray Studios, and we'll try to draw up an "analysis chart" on her for our readers.

Marie's duties are formidable. She trains teachers, she tests them, she supervises medal exams, stages Medal Balls, coordinates the work of all Murray dance directors in the East—etc., etc.

One is immediately impressed by the fact that here is someone with a great interest in people, one whose success is built on a genuine "give and take" approach, one who works hard but never loses the freshness of her enthusiasm for good dancing.

At first it wasn't ballroom dancing. Born in New York City, and educated in parochial schools, Marie says: "I studied ballet and tap from the time I was five until I was fifteen. But I couldn't wait until the day when I could get on to learning decorating. I enrolled in the Traphagen School of Design. But you know how it is when you're going to school. I needed more money, so it seemed like a good idea to become a ballroom dance instructor in my spare time."

A meeting with Arthur Murray changed her life. When she applied to him for a job, she learned he didn't have a training class in session at the time. But, impressed with her eagerness, Mr. Murray undertook to teach her personally, along with two other hopefuls, in a special course at the famous Murray headquarters on East 43rd St. in Manhattan. She remembers vividly how hard they worked 12 hours a day, with time out only to eat. Then she continued practicing at home for a few extra hours before dropping into bed exhausted. But she loved every minute of it!

"Mr. Murray was a very exciting teacher," Miss Mason reports. "He made ballroom dancing seem vital. It became a challenge to me—you might almost say a dedication. I've been with the Murray organization ever since."

Her path was a straight one—to the top. An extra talent—her extraordinary foresight for trends and fads—was further help in making Marie Mason the Murrays' "right hand man."

First, for three years, she was one of the regular instructors at the 43rd St. studios. Then she transferred to Brooklyn where she became an analysis teacher, training other instructors for the Fifth Avenue and Brooklyn branches. Then came the promotion to Eastern Dance Director.

In her large office, which doubles as a

studio, she told us that Murray teachers are rated according to tests they pass and are categorized as bronze, silver or gold star winners. Before being permitted to teach, a trainee must have passed bronze and silver tests. After achieving the gold star rating, teachers are re-tested each year to assure that standards are maintained.

For all Murray franchise holders, she told us, everything is based on "The Manual." In this volume are outlined basic standards, teaching methods, policy matters. To supplement it, step breakdowns for all dances are sent out regularly. These are usually accom-



Two enthusiastic Murray "regulars," Mrs. Charles Spalding & Charles C. Loehmann, get advanced coaching from Miss Mason.

panied by instruction films which originate at the 43rd St. studio.

Influencing Arthur Murray to veer from his charted course requires a stout heart and a passionate devotion to the cause of dancing. And thereby hangs a tale—in relation to the International Style (alias English Style). Marie has spent a number of years studying this technique and watching the growth of its popularity in this country. When she first cautiously suggested to Mr. Murray that it be added to the course, he answered, "Why should we teach English Style? After all, we don't teach Spanish Style!" But Marie was quick to point out that Mr. Murray actually is deeply interested in International Style and that, in his own quiet way, had been studying it seriously for a long while. He has frequently showcased it by presenting overseas guests on the TV show.

This interest was accelerated after he met last year with Alex Moore, when the famous London teacher was in the USA. The techniques are being made available to any Murray teachers interested in learning them. Toward this end, internationally-known guest teachers have been brought into the studio to train the teachers. From Australia came the Wrightsons, from Holland came the Daniels, and Eve Tyngate-Smith and Harold Webb of London taught a special session to the Murray dance directors in Washington, D.C.;

(Continued on page 21)

PARK AVENUE CONTEST

Glamorous Waldorf-Astoria is Setting for Dance Educators of America Competition



Above: William Musarra & Claire Almeida are front and center in the Free Style Foxtrot.



Left: Don Byrnes, Chairman of the DEA contest, looks happy over the way it's going. DEA presented an award to Byrnes & Swanson "for outstanding contribution to the ballroom dancing profession." Alice Swanson is congratulated by her cousin, film star Gloria Swanson.

Below: Int'l Style winners Constance Mohr & John Sheppard in the Quickstep. In foreground is judge Avril Burgess. Background, left, is bandleader Francis Walther.

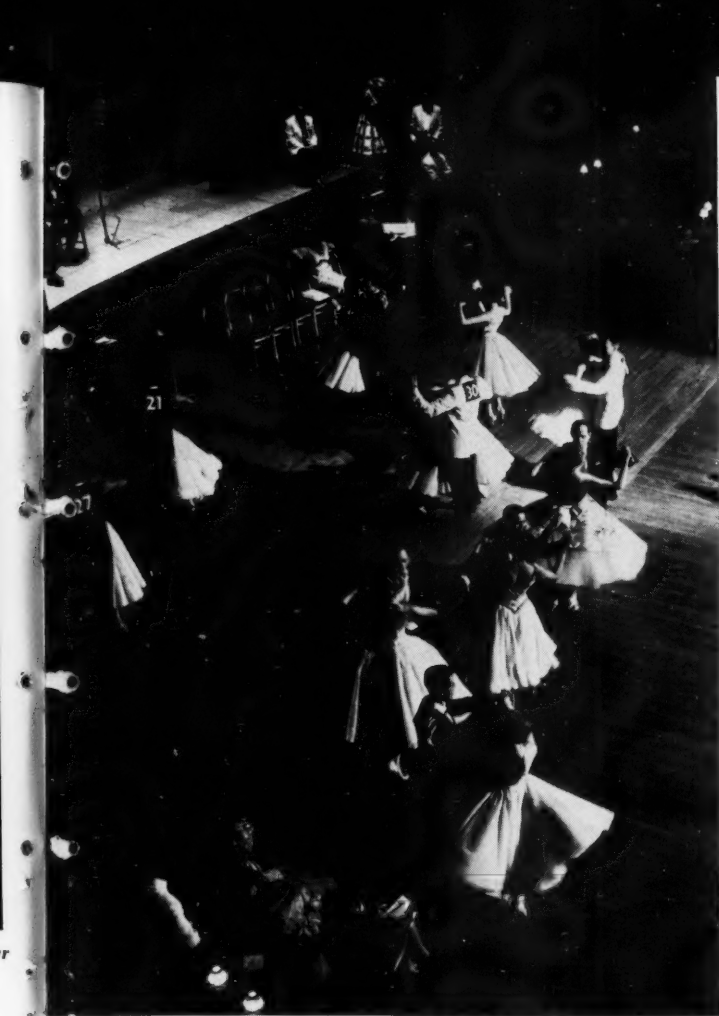
Setting: the Grand Ballroom of the Hotel Waldorf-Astoria in New York. Occasion: the President's Ball, opening the 28th Anniversary Convention of the Dance Educators of America. Event: DEA's first annual National Amateur Ballroom Contest (Open). Result: a smash hit — and quite an "eye-opener" — for a large, distinguished and enthusiastic audience.

The innovation of a major ballroom competition in the agenda of a national convention of dance teachers turned out to be a great idea. President Lillafrances Viles, after presenting the trophies, announced that DEA plans to expand the project and to make it a highlight of each summer's conclave.

In the contest, adherents of International Style and Free Style were both satisfied—for both types of dancing were included. There were two separate two-dance events, with trophies for each category. First came

(Continued on page 24)





Above: A 2nd balcony shot of the Int'l Style waltzers.

PHOTOS: JACK MITCHELL



Above: William & Yolanda Santamaria in characteristic Harvest Moon Rumba style.

Below: Judge Doris Weber Zea (left) studies Free Style Rumba contestants. Couple at right: Gunnar & Eileen Johnson of West Haven, Conn.



"MADISON" FOR COUPLES

How English Dancers Pair Off to Do Persistently Popular American Novelty



"Madison" for the young: Students of Doris Weber Zea at St. Angela Hall Academy in Brooklyn, perform the dance line-style.

Let's "hit it" again! We have just returned from London where we saw Norah Galloway teach *The Madison* as a COUPLE dance at the Congress of the Imperial Society of Teachers of Dancing. It was tremendously well received.

In answer to many requests, we are reprinting figures of *The Madison* published in our April issue. The first outline of each figure following shows *The Madison* in its original form as a side-by-side line dance. After each outline are suggestions for making them useable for couples, to give added interest.

I—MADISON BASIC (2 Basics equal 3 measures)

Fwd LF	Q 1
Touch R toe to L heel, clap hands	Q 2
Bwd RF	Q 3
Touch L toe across in frt of RF	Q 4
Touch LF to left side	Q 1
Touch L toe across in frt of RF	Q 2

Repeat above to equal 3 measures. The Basic may be done any number of times and is usually advanced between combinations.

When doing above as a couple, take Closed Position — lady's steps being counterpart to the above. (Hand claps, of course, omitted when in CPos.)

II—TWO UP AND TWO BACK (Body turned slightly to rt)

Swd LF	Q 1
Close RF to LF	Q 2
Swd LF	Q 3
Close RF to LF without wt	Q 4
Swd RF	Q 1
Close LF to RF	Q 2
Swd RF	Q 3
Close LF to RF without wt	Q 4

When doing above as a couple, dance in CPos with lady doing counterpart.

III—BIG BOSS TURN

(This follows Two Up and Two Back)
Fwd LF, ½ turn to lt on LF S 1,2

Rock back on R heel	Q 3
Kick LF fwd (low), snap fingers	Q 4
Fwd LF, ½ turn to rt on LF	S 1,2
Rock back on R heel	Q 3
Kick LF fwd (low), snap fingers	Q 4

Return to Basic.

When doing as a couple, release partner at end of Two Up and Two Back so that each of couple may do Big Boss Turn individually, using opposite feet and turning in opposite directions.

OR—following Two Up and Two Back, the couple may do THE BIG STRONG TURN, each making a complete circle in 4 slow steps—the gentleman to the lt and the lady to rt.

IV—DOUBLE CROSS

Two Up and Two Back, as described above.	
Fwd LF across RF in frt	S 1,2
Fwd RF across LF	S 3,4
Fwd LF across RF	S 1,2
Fwd RF across LF	S 3,4
and into RIFLEMAN	
Fwd LF (aiming gun)	S 1,2
Hop bwd on LF	Q 3
Hop bwd on LF	Q 4
Hop bwd on LF	Q 1
Bwd RF	Q 2

Return to Basic.

When doing as a couple, gentleman turns partner to Promenade Position at end of Two Up and Two Back; releases her for the Rifleman, bringing her back to CPos on last step.

V—THE BIG M

(This is based on Two Up and Two Back—describing the letter M.)	
Turning ¼ rt, step swd LF	Q 1
Close RF to LF	Q 2
Swd LF	Q 3
Close RF to LF without wt, snap fingers or clap hands	Q 4
Turning ½ lt, step swd RF	Q 1
Close LF to RF	Q 2

Swd RF	Q 3
Close LF to RF without wt, snap fingers or clap hands	Q 4
Turning ¼ rt, step swd LF	Q 1
Close RF to LF	Q 2
Swd LF	Q 3
Close RF to LF without wt, snap fingers or clap hands	Q 4
Turning ½ lt, step swd RF	Q 1
Close LF to RF	Q 2
Swd RF	Q 3
Close LF to RF without wt, snap fingers or clap hands	Q 4

Now—ERASE IT—i.e., reverse above to starting point. Then return to Basic.

As a couple dance, do above in CPos with lady doing counterpart.

VI—"T" TIME

(Based on Two Up and Two Back)

Turning ¼ rt, step swd LF	Q 1
Close RF to LF	Q 2
Swd LF	Q 3
Close RF to LF without wt, clap hands or snap fingers	Q 4
Turning ¼ lt, step swd RF	Q 1
Close LF to RF	Q 2
Swd RF	Q 3
Close LF to RF without wt, clap hands or snap fingers	Q 4

Now—ERASE IT—i.e., reverse above to starting point. Then return to Basic.

As a couple dance, do above in CPos with lady doing counterpart.

Note: Variation sometimes used to make the figure a real letter "T" may be done individually or as a couple. At end of first 4 counts, face fwd—then Spring upward, landing with feet apart S 1,2
Jump again, landing with feet together S 3,4
Or do this twice in 4 Q counts. (This describes top of "T".) Then do Two Back.



Howard B. Reid



"Madison" in pairs: The "Birdland" was part of the demonstration at the Imperial Society of Teachers of Dancing in London of how to convert the number into a couple dance. Dancers are Windsor Hurd & Joan King.

"Madison" by adults: Grace V. Hansen (white blouse) teaching the "Jackie Gleason" at the convention of the Chicago Nat'l Assn. of Dance Masters.

David E. Doty

VII—THE CLEVELAND BOX

(Again based on Two Up and Two Back)

- Turning $\frac{1}{4}$ rt, step swd LF (facing inside box) Q 1
- Close RF to LF Q 2
- Swd LF Q 3
- Close RF to LF without wt, snap fingers or clap hands Q 4
- Turning $\frac{1}{4}$ lt, step swd RF (back-ing inside box) Q 1
- Close LF to RF Q 2
- Swd RF Q 3
- Close LF to RF without wt, snap fingers or clap hands Q 4
- Turning $\frac{1}{4}$ lt, step swd LF (facing inside box) Q 1
- Close RF to LF Q 2
- Swd LF Q 3
- Close RF to LF without wt, snap fingers or clap hands Q 4
- Turning $\frac{1}{4}$ lt, step swd RF (back-ing inside box) Q 1
- Close LF to RF Q 2
- Swd RF Q 3
- Close LF to RF without wt, snap fingers or clap hands, turning on this ct. $\frac{1}{2}$ lt in order to go fwd LF into 1st ct. of Basic Q 4
- This may also be done in CPos as a couple dance.

VIII—BASKETBALL

(Body turned slightly to rt)

- Dance Two Up with action of bouncing ball with R hand QQQQ 1,2,3,4
- Turning $\frac{1}{2}$ lt (on LF), rock bwd onto RF Q 1
- Touch L heel fwd (no wt), at same time simulating 1-hand basketball shot with R hand Q 2
- Fwd LF, turn $\frac{1}{2}$ rt (on LF) Q 3
- Touch RF to LF (no wt) Q 4
- Dance Two Back QQQQ 1,2,3,4
- Return to Basic.

As a couple dance, gentleman releases partner at end of Two Up so each can turn opposite directions on opposite feet, returning to CPos for Two Back.

IX—THE JACKIE GLEASON

- Fwd LF Q 1
- Touch R toe to L heel Q 2
- Bwd RF Q 3
- Touch L toe across in frt of RF Q 4
- Touch LF to left side Q 1
- Close LF to RF with wt Q 2
- Fwd RF crossing in frt of LF Q 3
- Kick LF diag fwd Q 4
- Cross LF high in frt of R leg without returning LF to floor Q 1
- Kick LF diag fwd again Q 2
- Step fwd on LF Q 3
- Close RF to LF with wt in order to return to Basic Q 4

When used as a couple dance, gentleman guides lady to Open Position, his R hand holding her L so both dance the above on opposite feet and both facing fwd. Return to CPos on last step of Jackie Gleason for return to Basic.

X—BIRDLAND

- Fwd LF Q 1
- Kick RF fwd, turn $\frac{1}{2}$ rt on LF S 2,3
- Rock bwd on RF, snapping fingers Q 4
- Repeat above to face original position.
- Repeat Birdland again, or return to Basic.
- When using above as a couple dance, gentleman releases lady before beginning this figure. Then take 1st step past each other (R shoulder to R shoulder) working on opposite feet. Man faces lady's back. As they return to original places, lady faces gentleman's back.

XI—FINALE

- Cross LF in frt of RF S 1,2
- Cross RF in frt of LF S 3,4
- Cross LF in frt of RF S 1,2
- Cross RF in frt of LF S 3,4
- Cross LF in frt of RF S 1, etc.
- "FREEZE," leaning fwd.

If danced as a couple dance, this should be done on opposite feet, but independently.

Note: Although there are now numerous *Madison* records, the steps may be done to other music with a steady $\frac{4}{4}$ beat. Many performers invent their own combinations.

Norah Galloway, whom I saw teach this in London, also presented two "party dances," both labeled as from America. The British call mixers, eliminations, etc., "party dances," and they are particularly eager to learn what we use of this nature.

Things, of course, were not all *Madison* at the Imperial Society Congress. Next month we'll report on other activities we observed there which we feel will be of interest to American teachers.

Also next month, you'll see pictures of another version of *Madison* in couples — Joe Cornell's "Togetherness" figures presented at the convention of Dance Masters of America in Miami Beach.

END

MAMBO

Concluding "A Textbook
of Cuban Cha Cha and
Mambo"

BY DON BYRNES & ALICE SWANSON

SILVER STANDARD

Teaching Sequence

1. WALK THROUGH BASIC

Semi-OPos, Gentleman Left half Basic trng $\frac{1}{2}$ Lt, 1.2.3. Lady Fwd Walk counter-clockwise around and close to Gentleman. Recover Right half Basic in CPos. Walk Through Basic may be repeated.

2. WALK THROUGH PREPARATION

Steps 1.2.3. of the Walk Through Basic may be used as a Preparation and followed by a Cuban Break or Roll Break.

3. ROLL BREAK AND BOTH TURN

Basic facing LOD, Walk Through Preparation ending backing LOD, ROLL BREAK both facing Center. Both Turn About. Recover Right half Basic.

4. MAN UNDER THE ARCH

Basic facing LOD, Preparation trng to face Center, Cuban Break, MAN UNDER THE ARCH Gentleman ending facing Wall, Side Break, Walk Through Basic ending facing Center.

THE MAN UNDER THE ARCH consists of the Gentleman doing a Turn About starting Fwd toward the Lady's rt side and going under the joined hands while the Lady walks clockwise around him to CPos for the Side Break.

Note: At the end of the Side Break the couple is already in Semi-OPos ready for a Walk Through Basic.

5. MAMBO WHIP

Basic facing Wall, Preparation trng to face LOD, Cuban Break, WHIP trng Lt $\frac{3}{4}$ to face Wall, Cuban Break, WHIP to end backing LOD, recover Right half Basic.

The WHIP consists of the Gentleman leading the Lady to OLPoS (with the joined hands and his rt hand on her back between her shoulders) and both walking Fwd to make the $\frac{3}{4}$ turn on steps 1.2.3. The sharp turn to face each other for the Cuban Break adds to the "Whip."

6. CONTRA TURN

Basic facing LOD, Preparation trng Lt to face Center, Cuban Break, CONTRA SPOT TURN, 1.2.3.; Side Break, 4.5.6. FWD SPOT TURN, 1.2.3.; Cuban Break, 4.5.6. Recover Basic.

The CONTRA TURN consists of a Free Turn About for the Lady making $1\frac{1}{4}$ turn Rt. The Gentleman turns $\frac{1}{4}$ Rt to face LOD and steps LF Swd, 1. Cross RF in back and commence to turn Rt, 2. LF SIP still trng Rt, 3. (1 full turn on steps 2.3.) Pull RF back for Close of Commando facing LOD.

7. FORWARD SPOT TURN

Left half Basic, 1.2.3. FWD SPOT TURN, 4.5.6. 1.2.3. Cuban Break, recover Basic.

8. DOUBLE LOOP

Basic facing LOD, Preparation trng to face Center, Cuban Break, DOUBLE LOOP, Fwd Commando facing Wall, recover Basic.

The DOUBLE LOOP consists of the Gentleman doing steps 1.2.3. of the Bwd Spot Turn trng Rt $\frac{1}{2}$ to face Wall while he leads the Lady in Loop turns. She goes under the joined hands twice but only does $1\frac{1}{2}$ turns.

9. REVERSING SPOT TURNS

Basic, Preparation, Cuban Break, BWD SPOT TURN, 1.2.3.; Side Break, 4.5.6. FWD SPOT TURN, 1.2.3.; Cuban Break, 4.5.6. Recover Basic.

Note: The comb. may be continued by following the last Cuban Break with the Bwd Spot Turn again.

10. HIDDEN CHANGE HANDS

Basic facing LOD, Preparation trng to face Center, Cuban Break, HIDDEN CHANGE HANDS 9 steps, Recover Right half Basic.

The HIDDEN CHANGE HANDS consists of $1\frac{1}{2}$ Basic steps (with no turn) for the Gentleman. He leads under the Arch on 1.2.3. changing the Lady's rt hand to his rt hand on step 3. The Lady does a Turn About toward the Gentleman for Under the Arch, then LF Fwd trng $\frac{1}{2}$ Rt to face Center, 4. She is now behind the Gentleman's outstretched rt arm. RF, LF Bwd Rock, 5.6. Free Loop $1\frac{1}{2}$ turn Lt to CPos, 1.2.3.

11. OPPOSITION ROCKS

Left half Basic trng Lt, 1.2.3. Gentleman RF cross in front trng to ORPos, 4. LF, RF Fwd Rock across to OLPoS, 5.6. Lady LF cross in back, 4. RF, LF Swd Rock, 5.6.

Note: Partners are just enough apart to allow Gentleman's cross.

12. SHOE SHINE AND WRAP AROUND

Basic facing LOD, Preparation trng to face Center, SHOE SHINE BREAK, WRAP AROUND, Side Break, Walk Through Basic.

The SHOE SHINE BREAK consists of a Cuban Break for the Lady, 4.5.6. and for the Gentleman RF Swd, 4. LF cross in back, 5. RF cross in back, 6. facing Center.

The WRAP AROUND consists of the same lead and walk for the Lady as in the Bronze Wrap Around, while the Gentleman crosses LF in back and swivels $\frac{1}{2}$ Lt to face Wall and meet Lady for Side Break.

GOLD STANDARD

Variations

CROSS BASIC CPos

1. LF diag Bwd trng Lt
2. RF cross in back
3. LF Fwd
4. RF diag Fwd trng Lt
5. LF cross in front
6. RF Bwd

HALF CROSS BASIC AND FWD COMMANDO

Steps 1.2.3. of Cross Basic, Fwd Commando, 4.5.6.

FAN BASIC

Gentleman Lt half Basic, trng Lady RF

Fwd in ORPos trng to Semi-OPos, 1. LF, RF Fwd as in Walk Through, 2.3. Recover Right half Basic, 4.5.6.

Teaching Sequence — Combinations

1. WALK THRU SWIVEL — AND LOOP

Steps 1.2.3. of WALK THROUGH Basic, Fwd Commando SWIVELING Lt to ORPos, 4.5.6. Couple turn $\frac{3}{4}$ Lt. on 6 steps.

With LOOP — Lady does $1\frac{1}{4}$ turn Lt on Swivel. Gentleman leads Loop so Lady starts turn on step 3.

2. REVERSING SPOT TURNS TO POINT THRU

Basic, Preparation, Cuban Break, BWD SPOT TURN, 1.2.3.; Side Break, 4.5.6. FWD SPOT TURN, 1.2.3.; POINT THRU, 4.5.6. Recover Basic.

The POINT THRU — Gentleman RF cross in front trng to ORPos, 4. LF point across Fwd in OLPoS, 5.6. Lady LF cross in back, 4. RF, LF Swd Rock, 5.6.

3. SIDE BREAK SWIVEL VARIATION

From Side Break, 4.5.6., Gentleman on ball of RF and Lady on ball of LF holding free foot tightly against supporting foot, both SWIVEL to CPos, 1, both SWIVEL to Semi-OPos, 2., both SWIVEL to CPos, 3., both SWIVEL to Semi-OPos, 4. both Bwd Rock as in Side Break, 5.6. No change of weight on Swivels. Recover Basic.

4. TURN ABOUT AND SPIN ABOUT

Basic, Preparation, Roll Break, Both TURN ABOUT. Both SPIN ABOUT.

The SPIN ABOUT starts for the Gentleman on step 3. of his Turn About by swiveling 1 full turn Lt on LF and he Closes and Rocks Fwd, 4.5.6.

The Lady's SPIN ABOUT starts on step 3. of her Turn About by swiveling 1 full turn Rt on RF and then she Closes and Rocks Bwd, 4.5.6.

5. SHOULDER STOP AND REVERSE

Basic, Preparation, Cuban Break, SHOULDER STOP AND REVERSE, Side Break, Recover Basic.

The SHOULDER STOP AND REVERSE— Gentleman changes Lady's rt hand to his rt hand and leads her to Cuddle Pos as he Closes LF to RF, 1. He now puts both hands on her shoulders (lt on lt and rt on rt) to lead her trn and steps RF Bwd, 2. Release hands from shoulders, LF Bwd, 3.

Lady RF Fwd trng $\frac{1}{2}$ Lt to Cuddle Pos, 1. LF Bwd trng $\frac{1}{2}$ Rt., 2. RF Fwd trng $\frac{1}{4}$ Rt to Semi-OPos, 3., for Side Break.

6. ROLL BREAK AND BREAK-DOWN

Basic, Preparation, ROLL BREAK, BREAK-DOWN, Roll Break, Both Turn About, Recover Right half Basic.

THE BREAK-DOWN — Gentleman Four Hand Pos.

- | | |
|--|-------|
| 1. LF Swd and take Lady's lt hand in rt hand | Ct. 8 |
| 2. RF Kick across in front | 1 |
| 3. RF Swd, bend both knees and turn on balls of feet to Rt | 2 |

(Continued on page 26)

COLORS IN SOUND

Jazz Guitarist Sal Salvador Heads An Exciting New Dance Band

BY ROBERT C. BECKMAN



Sal Salvador recording his new Decca dance album (DL 4026), "Beat for This Generation." Disc features Foxtrots (slow, medium, fast), Lindys, Peabodys, and the easy-going ballad and blues-type tunes. Musician at right is playing the fluegelhorn.

There was only one music store in Stafford Springs, Massachusetts, and in that store but one trumpet. On a warm July afternoon in 1942, Sal Salvador, who for many months had worked and saved for the town's only horn, finally decided he was ready to make his purchase. The optimism of youth was beside him as he entered the store with visions of quickly mastering the instrument so that he could emulate his long-standing idol, Harry James.

"How much is the trumpet?" he asked the salesman.

"Two hundred dollars," came the abrupt reply.

The sting of these words swiftly muted the golden tones he had imagined himself playing just a few moments ago. And as he fingered the five ten-dollar bills inside his pocket, he

became aware that his ambition was far from being realized. But the determination of a teen-ager knows no bounds.

"What have you got for fifty dollars?" was his next question.

"I've got a guitar. That costs fifty dollars." said the salesman.

"I'll take it," answered Sal, and he thrust the five crumpled bills on the counter.

Before the storekeeper had a chance to ring up the sale, Sal, guitar in hand, was off and running toward home, now with a new ambition. He would play everything Harry James played—but instead of on a trumpet—on a guitar!

Sal was meant for music the way the righteous are chosen for the church. He taught himself the techniques of playing the guitar from mail-order instruction books, (practicing

as much as eight hours a day), and he gained a knowledge of basic musicianship (sight-reading, theory, harmony, etc.) from the "pros" passing through his home town.

"I would go to whatever club or dance that had a band with a guitar player in it," says Sal, "and just sit there for the entire engagement—staring. I wanted to catch on to whatever the professionals did, so that I could try it myself. I guess I must have made some of them kind of uneasy because after a while they began to stare back."

His musical progress was rapid and within a year the young Sal formed a trio for his first professional engagement.

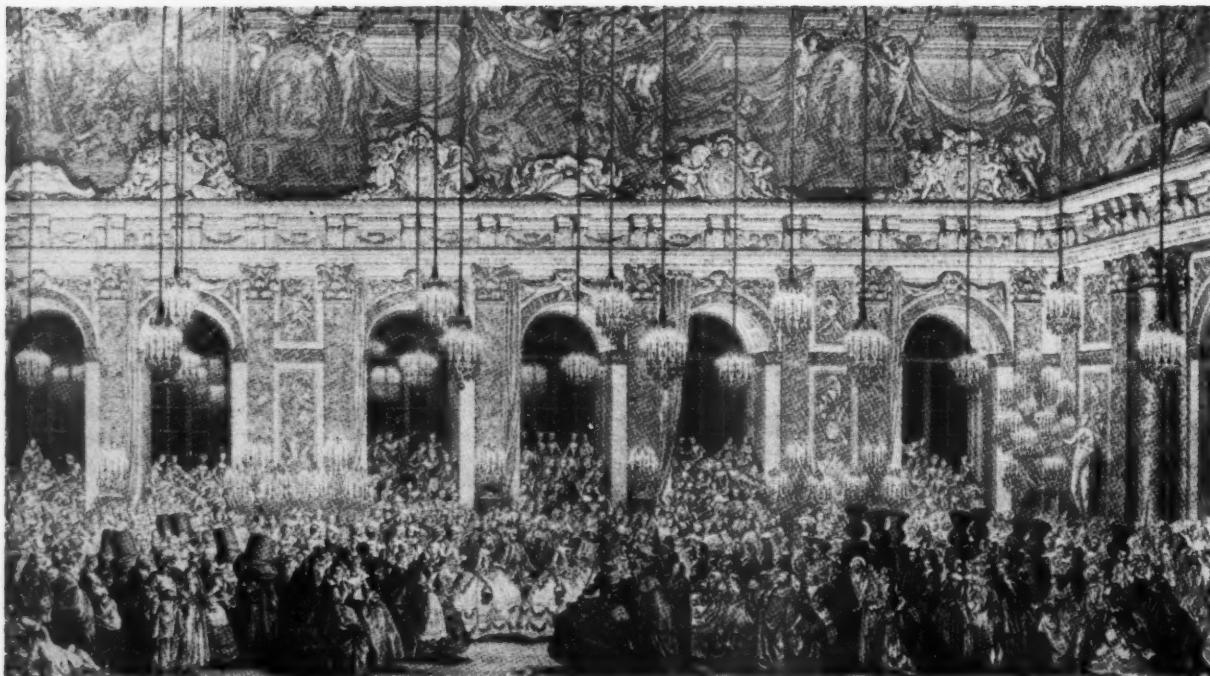
"We were booked to play a small club in Springfield, Massachusetts," he says. "I had been playing for only about a year, and I was to work with an accordionist who was just as 'green'. I could play some chords but I didn't know any melodies, and he could play single-line melody, but didn't know much about chords. Anyway, we got a drummer and went to work. After we were at the cafe for a few weeks, the owner decided he would like to have another instrument in the band. We didn't know any musicians, so we got a friend to borrow a clarinet and sit with us while we played. We told him to keep the horn in his mouth and just move his fingers, starting and finishing whenever we did. We got away with this for three months without anyone ever finding out. In fact, to this day, the owner doesn't know."

By 1949, after a great deal of experience with his own trio (which had improved a great deal) and work with various local groups, Sal was ready for Giant Step Number One.

"I knew the amount of success I could attain in Springfield was limited," he recalls, "so I decided to try to get a job with one of the 'name' bands that came through town. The first person I contacted was Louis Prima. He asked me if I could sing—and that ended that. Later, I heard that Tommy Dorsey was bringing his band to Springfield. He told me his band was fully organized, but if I really wanted to gain recognition in the business the only thing to do was to go to New York. He advised me to go to a musicians' hangout on 7th Avenue near the old Roseland called Charlie's Tavern. If I waited around there, said Dorsey, the musicians would get to know me, and eventually recommend me for work. The day after talking to Tommy, I hit out for Charlie's Tavern."

Almost immediately after Sal's arrival in Gotham, he was beckoned by such groups as Terry Gibbs and Mundell Lowe. It was while working with these groups that his style began to develop into the Charlie Christian and Django Rhienhardt school of playing, but yet keeping the melodic concept that he borrowed from Harry James. In just two years, he so firmly established his reputation, he was holding down two steady jobs: one at Radio

(Continued on page 25)



Cochin's drawing of the Yew Tree Ball at Versailles in 1745

BALL FOR THE DAUPHIN'S MARRIAGE*

*Everybody, Rich and Poor, Danced
To Celebrate Wedding of Louis XV's Son*

BY NANCY MITFORD

In February, 1745, the Dauphin was married to the Infanta Marie Thérèse. . . . He was the second of Louis XV's children to marry. The eldest daughter was now wife of the King of Spain's second son, the Infant Philippe . . .

A great round of festivities celebrated the Dauphin's wedding. Though he and his sisters disliked balls, their father did not; he declared that at their age it was good for them to dance, and during the whole month of February they were given the opportunity of doing so nearly every night. There were balls in the apartments of Mesdames (the Princesses), in the town of Versailles, and in the palace riding school . . . the King danced continually . . . These fêtes culminated in a great ball at Versailles, and another at the Hotel de Ville in Paris . . .

The ball for the Dauphin's marriage was perhaps the most splendid ever known in all

the history of Versailles. The palace was illuminated inside and out; it glowed like a great bonfire at the end of the Avenue de Paris, which in its turn was a river of light, from a double line of coaches, all laden with guests, coming from the capital. Candles, torches, brands and flares cast a warm and variable radiance, very much more beautiful than electric headlights and flood lighting. The guests drove across the great courtyard, and got out of their carriages at the foot of the marble staircase in the south wing. Never had there been such a crowd at any previous ball; every pretty woman in Paris was there to try her chances with the King.

When balls were given in the state apartments they were entirely open to the public; it sufficed to be properly dressed to be admitted. The men were obliged to carry swords, but even this regulation was arbitrary; everybody knew that the palace *concierge* did a brisk trade hiring out swords to would-be guests. At the top of the staircase one member of each party was required to unmask

and give his name; otherwise there were no rules and no invitations were issued. On this occasion, the man who was supposed to take the names very soon gave up the unequal struggle; the crowd surged past him into the great reception rooms, through the Queen's rooms, including her bedroom, into the *Galerie des Glaces*. These rooms each had a buffet and a band; it was hoped that too great a crush in the gallery would thus be relieved. But the guests, who behaved in a very free and easy way the whole night, shocking the courtiers with their lack of manners, merely paused to help themselves to food—fish, as Lent was in progress, fresh salmon, and soles, and *paté* of trout—and then pushed on, clutching plates and glasses . . .

For a long time the King, and other royalities, were sought in vain; none had yet appeared. At last, one of the looking-glass doors was thrown open, and in came the Queen; she was unmasked, her dress was

(Continued on page 16)

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COTILLION SKETCHBOOK

*Pen and Prose Picture of Teen-Age
Classes in Riverdale, New York*

BY EVELYN CAROLL



The little gentleman introduced his white gloved partner before shaking hands with the hostess. As I watched this dignified behaviour it seemed quite impossible that only twenty minutes earlier his harrassed mother was practically dragging him by the scruff of his T-shirted neck into the bathroom to wash his hands and face. But, having indeed witnessed that struggle, and the ensuing rush to get to dancing class on time, I could well imagine that pretty much the same procedure might have taken place in the homes of all the sparkling, scrubbed faced boys now seated at the edge of their chairs, waiting to

race across the classroom to capture their favorite partners. For, race they did, in more than one case, although the race was promptly halted by Stephen Uhle, who, with his wife, conducts the social dancing class I observed at the Riverdale, New York, Neighborhood School.

But nothing could halt the triumphant expressions displayed by the ten and eleven year old ladies waiting to be claimed. The eternal wiles of the eternal female shone forth like neon lights on their smooth pink faces, the neon blinking brightest in the eyes

(Continued on page 20)



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DAUPHIN

(Cont'd from page 14)

covered with bunches of pearls and the two famous diamonds, the Régent and the Sancy, sparkled on her head. She was followed by the Dauphin and his new wife, dressed as a gardener and flower-seller, and the Duc and Duchesse de Chartres. All the other royalties present were masked . . . Time went on and still no sign of the King. The Princesse de Conti . . . removed her mask in the supper room imagining that somebody would spring up and give her a chair; nobody recognized her, nobody budged; she stumped away furiously muttering that she had never, in a long life, seen such impossible people.

The Dauphine danced with a Spanish grandee who knew all the gossip of Madrid and was clearly of great importance; he refused to reveal his identity although she begged him to do so. Presently the Marquis de Tessé, himself a grandee of Spain, had a long talk with him, found him absolutely delightful and invited him to dinner; the Spaniard never unmasked, and presently he vanished. Next day M. de Tessé's Spanish cook confessed to him that the mysterious hidalgo had been none other than himself.

This story went all round Versailles and was thought particularly enjoyable because of the Dauphine's character. Like all the Spanish royal family she was extremely stiff, penetrated with the sense of her own importance. The French never liked her. She made it quite clear that she thought many of their customs too common for words, the use of rouge, for instance, and their passion for jokes. She was never seen to laugh at a joke, either with friends or at the play, and made it quite clear that she would not tolerate them from her ladies-in-waiting. The King put himself out for her to a touching extent, trying, in a hundred little ways, to make her feel at home; she was always most disagreeable to him, possibly from shyness but more likely, it was thought, because she disapproved of him. M. de Luynes, to whom anybody royal appeared in rather a rosy light, says that she would have been pretty had it not been for her red hair, white eyelashes, and an enormous nose which seemed to grow straight out of her forehead without any roots. She was, however, elegant and a beautiful dancer; the Dauphin, extremely uxorious like all his family, had fallen in love with her at once.

At last, the door leading to the ante-chamber to the King's apartment was opened; everybody pressed forward. A very curious procession lurched blindly into the ballroom; eight yew trees, clipped like those in the garden outside, in the shape of pillars with vases on them. The King had made up his mind that, for once, he would be unrecognizable. In the print by Cochin of the scene in the great gallery, lit by eight thousand candles, many fancy dresses can clearly be made out and the yew trees are mingling with the crowd. Presently one of them went

off with the pretty Présidente Portail to a dark and solitary corner of the palace. She thought he was the King, and nestled happily among the twigs; but when she returned to the ballroom what was her fury to see that the real King, who had taken off his head-dress, was engaged in a laughing conversation with Madame d'Etiolles, dressed as Diana and also unmasked. 'The handkerchief is thrown,' said the courtiers. It was now quite clear to them that a love affair was beginning. Before they parted the King had arranged to meet her the following Sunday at the ball in Paris.

Next morning at eight o'clock the last carriage still had not left Versailles.

The Paris municipality now put its best foot forward. The Spanish marriage was very popular; it was supposed to have eliminated the Pyrenees and turned them into a *temple d'amour*—such rubbish, said the courtiers—thus lessening the chances of war with Spain. The Dauphin was known to be in love, and this was considered very nice and romantic. . . . The mood of the capital was one of benevolent jollity. The festivities on this Sunday evening must have been very much like those of a modern fourteenth of July, only far more elaborate, with free food and wine galore.

As it was winter and therefore impossible to dance in the streets, seven ballrooms were built—at the Hotel de Ville, which had its courtyard roofed in, at the Place Dauphine, two in the Place Louis le Grand (Vendôme), at the Place du Carrousel, in the rue de Sèvres and the Place de la Bastille. The ballrooms were designed with an attention to detail which has hardly been bestowed, since the eighteenth century, on something only intended to last one evening. They were like large summer houses, Chinese in feeling, their walls were of pink marble and trellis work filled with vine leaves, bunches of grapes and flowers. Real palm trees, whose stems were garlanded with roses, and draperies of pink velvet fringed with gold, outlined the buffets which groaned with turkeys, boars' heads and other delicacies. The chandeliers hung from garlands of flowers, and, outside, the walls and roofs were covered with candles. Everywhere there were pictures and statues of the Royal Family; marble fountains flowed with wine.

Except for the Hotel de Ville all the ballrooms were open to the public; the poorest of the poor came with their wives, their families and even their dogs to eat, and drink, and dance, and amuse themselves all night. There was also a subscription ball at the Opéra.

The Dauphin was to attend the masked ball at the Hotel de Ville without his father, and there to thank the Parisians for their good wishes. It was expected that the King would look in later, in disguise. This ball was by invitation, but there had been considerable mismanagement, twice too many

cards had been sent out and the crowd was so immense as to be almost dangerous. In spite of a second ballroom in the courtyard the guests could hardly move, it took hours to get up or down the stairs, and the women's dresses were torn to pieces by the crush. The whole thing was a scandal, said the Parisians, who grumbled about it for weeks afterwards; the food had given out by three in the morning, and it was alleged that several people had died, of heat, or cold, or fatigue or asphyxiation.

The King and the Duc d'Ayen, his boon companion, left Versailles . . . at about midnight; they were in black dominoes. First they went to while away an hour or two at a public ball in the town; then they started off for Paris, a drive which, with the King's special horses, known as *les entragés*, took about an hour and a quarter. At Sèvres they met the Dauphin going home to his darling new wife; he had thanked the Parisians very charmingly for their kind enthusiasm, after which it had been almost impossible for him to get through the crowd at the Hotel de Ville, even with a guard clearing the way. The two carriages stopped, and the Dauphin crossed the road to tell his father what it had been like at the ball; he very much advised him not to go on. Himself lazy, religious and home-loving, he always disapproved of his father's passion for gay society, no doubt he thought him far too old [the King was thirty-five years old in 1745] to go dancing all night . . .

When he arrived in Paris he went to the Opéra; here he trod a measure or two and then, sending away his own carriage, he took a cab to the Hotel de Ville. He soon found Madame d'Etiolles, very much dishevelled, as were all the women by then, but none the less pretty for that. They got somehow into a private room and had a little supper, after which even the King decided that the crowd was too much for enjoyment; he asked if he could take her home. D'Ayen went for a cab and the three of them got into it. The streets were almost as crowded as the ball, and at one moment the cab was held up by the city police. The King, rather nervous by now, said, "Give them a *louis*." "No, no, Sire," said d'Ayen, "if we do that we shall be recognized at once and your escapade will be in all the police reports tomorrow." The King, who greatly enjoyed reading about other people's escapades in the police reports, but had no wish for his own to be all around the town, sat as far back as he could while d'Ayen handed the cab driver an *écu*; the man whipped up his horses, they galloped through the cordon and Madame d'Etiolles was duly deposited at the Hotel de Grevres. The King got back to Versailles at 9 A.M.; he changed his coat and went to Mass, "no good sinning in every direction," after which he slept until five o'clock. According to Court language "day broke in the King's room at five." END

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THE FASHION TREND SETTER

BY ANTONIA DOBROSLAVIC

A chic gown with a smartly swirling skirt, a superb dancing style and suddenly—unsightly garters! No matter how prettily beribboned, the common garter disturbingly interrupts the "line" of a lovely ballroom dancer. Fast turns reveal another unhappy sight — the expanse of leg laid bare between the edge of panty-girdle and top of hose. For a fashion answer to this troublesome problem we now have a new garment. Dazian's, always theatre-minded have come through with "Chichose" — a panty-top of stretch nylon which continues down to hose (all in one piece) in sheer nylon, with a reinforced toe and heel. They're seamless 15-denier and are run-resistant. The entire garment is obtainable in small, medium, large and extra large, and in tones of beige, taupe or black. "Chichose" are tailor-made for dancing and are excellent for street wear—particularly with the short skirts, here for another season. If you're someone who likes to spin and whirl with ease (and ease of mind), ask Dazian's about their "Chichose."

Lots has been said about sameness in men's wear. Though the male animal—particularly when he goes dancing — has dared to add color and a bit of imaginative design, there are those who shy away from drastic change. Men can combine conservatism with a little flair (or lots) with the help of a Lew Magram shirt. Variety in Lew's line is large enough so that a gentleman can indulge his fancy to the extent of his daring. If a lace or embroidered front is too rich for his taste, there are discreetly pleated and tucked shirts, too—ones for everyday and ones to set off his best dinner jacket. Magram's shop at 830 7th Ave. in NYC carries all the accessories, too. Visit him, or write for his catalog.

We've been disturbed by the lady ballroom dancer, professional or amateur, who never seems to point her toe when extending the foot. Could it be the shoes she wears? Knowingly or not, Selva, with its feather-light super-soft, fashion-conscious "Formal" for women, helps to correct this unesthetic condition. The 2 3/4" unbreakable heel is slender and the delicate needle toe is graceful.

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END

SPOT NEWS

MIDWEST BALLROOM NOTES

A marvelous new album of ballroom music—ideal for both teachers and dancers — has come out of the Midwest. It's *Dance A Round* (Orion LP 102) by Alan Swain and his Orchestra. Helping to plan this LP were two stalwarts of the Chicago Nat'l Assn of Dance Masters: Muriel Mills, well-known suburban Illinois instructor of youngsters, adults and teachers, and Gus Giordano, "the Midwest's most intrepid jazz dance teacher." All the tunes have a good strong beat that really makes you want to dance, yet everything is taken slowly enough to make them tops for teaching. Selections include a medium Foxtrot, a slow Foxtrot, two Swing numbers, Rumba, Samba, Charleston, Mambo, Merengue, Tango, Cha Cha and Polka. Maestro Swain, who conducts one of Chicago's foremost society orchestras, composed six of the tunes and did the stylish arrangements for the "standards." *Dance A Round* is being distributed through dance supply houses or can be obtained from Orion Records, 1563 Sherman, Evanston, Ill.



Gus Giordano & Muriel Mills are pictured on cover of excellent new Orion LP.

CNADM's one-day ballroom session, which preceded the summer convention, was exceptionally practical and varied. Next summer the assn. plans to have a two-day session, including ballroom forums.

Here's a nice switch. The Annual Beautillion, on Chicago's North Shore, is a spoof on debutante parties. The deb's this year are to be the young men — dressed "strictly formal" in white dinner jackets and Bermuda shorts. The guests will be the season's crop of some 150 gal debutantes. For an opener, the gentlemen will perform a set of cotillion figures with their mothers. Scene: the gardens of the Culver home in Kennilworth . . . Annual formal ball of the students of Rosemary & Charles Mattison's school in Chicago's Loop is set for Sept. 25 in the Gold Coast Room of the Hotel Drake.

Ballroom teacher Martha Hootsel of Natchez, Miss., reports she gets better results

with classes of young people limited to 20 couples. In August of each year she organizes invitational groups with an equal number of boys and girls. Year's tuition includes several parties. The season's largest ball, usually the day after Christmas, is a "program dance," with many mixers, confetti, favors, etc., and a live orchestra. Parents are invited for the last half hour, which features "mother-son" and "father-daughter" dances.

Mae Kennedy Kane, of Chicago's South Side, is one of the country's well known authorities on folk dancing—especially Irish. She teaches ballroom, also, to 7th and 8th graders and to adults, and directs the annual Debutante Ball of the South Shore Country Club. Recently she took a group of ballroom and folk dancers to the Nat'l Folk Festival in Washington, DC.

John Apegian Paige, 5147 S. W. 8th St., Miami, Fla., has published a remarkable textbook, *Apegian Ballroom Notations*, which presents in impressive detail a system for notation of ballroom dances. In handy notebook form, the book shows how to break down in outline form the movements for the various ballroom rhythms with a scientifically devised set of symbols. It is designed for use by advanced students as a supplement to teacher instruction. The book is \$2 postpaid. (*Ballroom Dance Magazine* will publish more about the Apegian system in a later issue.)

LOUISE EGE

ON THE COVER



The modern era in ballroom began with Irene & Vernon Castle. Previously, dancing had been a stilted pastime of the rich, or a roughneck pursuit of the saloon-goers. Just before World War I, the artistry and charm of the Castles set a whole world to dancing.



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By John Apegian Paige

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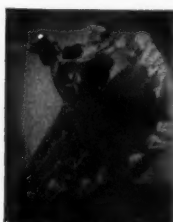
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ROBERT LUIS

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SKETCHBOOK

(Cont'd from page 15)

of the most popular few who were noisily pursued by at least two youths at once. And when they danced, there was something devastatingly feminine about the white gloves and white socks sharpened by the gleaming touch of black patent leather slippers. Yes, the little girls were at the helm of the ship, even when coyly feigning horror at the idea of being aggressors long enough to select partners for one dance. But, being a woman, I could see right through them, Bless 'em! And the boys, all shined up, seemed to have forgotten completely that they had been lured away from their precious sneakers and jeans for an hour.



OFF-BEAT

News and Views of Dance Records

BY BOB BAGAR

The versatile, well-known north-of-the-border orchestras are adept at furnishing tasteful translations of musical pieces originating south-of-the-border, or in one or another of the "dancing" islands. While these offerings serve us well, the imported discs from neighboring shores always find an eager audience of dance enthusiasts here—ones who regard native "sound and feel" important to their understanding and interpretation of Latin American rhythms.

Some dance teachers regard the native home-grown product as the only one acceptable for teaching purposes and, while this view may be considered extreme, much can be said in defense of what is termed the "authentic" approach to ballroom dancing. Many conscientious instructors go to great lengths to present authentic dance material to their students. Native style, manner, patterns of movement, and even lore are important in teaching a dance which is somewhat strange and unfamiliar (the Plena being a recent example). For those who take pains to interpret dance material with direct reference to "how the natives do it," there is plenty of authentic dance music on discs.

Many labels do their recording "on location"; others persuade Latin American musicians to appear for pressings made in this country. Whatever your approach to dance music, we advise you to add a few of these native items to your collection. Generally, they are less studied, and try to be less persuasive—succeeding thereby in being more so. As source material they will help maintain an "ear" for what is authentic.

Those around New York City might enjoy visiting, as I did, a store in Queens which has a marvelous stock of this kind of recordings: it is the Arpeggio Record Shop at 108-75

Even allowing for the fact that the session I watched was mid-way through the term, which meant that the students were fairly familiar with most of the dances, it was quite remarkable with what ease they followed instructions and swung into the Lindy, Waltz, Cha Cha Cha, Rumba and Mexican Hat Dance.

Mr. and Mrs. Uhle, who also have classes in Long Island, Yonkers and Westchester, employ a simple and direct teaching method. Mr. Uhle stands in the center of the floor with the children circled around him, and with Mrs. Uhle or one of the little girls as a partner, or at times alone, he demonstrates the step the class is about to do. Or, he might select a couple who is most adept at the particular dance to exhibit it to their classmates. Then, as the children dance to the piano accompaniment of Mrs. Peg Serena, the teachers, with partners or alone, unobtrusively guide as they circulate through the group.

As an adult who still has to furtively whisper terpsichorean signals to her husband (when she is lucky enough to get him out on a dance floor) I found it an exciting sight to watch these youngsters, especially the boys, so obviously enjoying the dance. And, even though it's more than possible that none of them may be future Harvest Moon champions, it is a pretty safe wager that none of them are future wallflowers.

P.S. I am signing up for private lessons with my nephew, Bobby, who, incidentally, is the aforementioned gentleman who had to be urged, shall we say, to wash his hands and face.

END

Roosevelt Ave., Corona, owned by Mr. L. Callejo. Here we were able to make a musical junket to several ports of call . . .

DOMINICAN REPUBLIC

Merengues (Ansonia LP 1248) by Luis Kalaff and His Dominican Orchestra. An extremely popular group in Ciudad Trujillo, Kalaff and his musicians are best at interpreting the infectious Merengue rhythms. Saxophone, accordion and guitar are the mainstays.

PUERTO RICO

Dance Rhythms of Puerto Rico (Decca DL 8613) by Rogelio and His Orchestra. All instrumentals. We don't feel "purists" will object to the talented presence of pianist Johnny Conquet, who joins Rogelio and his boys for a try at Plena in various guises, including a Plena calypso. The lesser-known dances, Seis and Guajira, are accommodated as well.

La Plata Swings for You (Secco, CELP 417, Celebrity Series) by the La Plata Sextette. Guitar solos by Frank Sanchez set the exhilarating pace. Other albums have followed this pioneering effort. Try this rich musical fare and see what all the shouting is about. Cha Cha *et al.*

SPAIN

España Cani (RCA-Victor LPM 1922, World Wide series) by Terig Tucci and His Orchestra. Dancing paso dobles. For a musical visit to Spain we recommend the stirring paso doble. One-word review for this enjoyable album—*Olé!* Although the recording date is Nov. '58, it's still fairly accessible. (Jacket notes are by BRDM's Editor.)

CUBA

Dance Fiesta in Havana (Everest LPBR 5056) by Humberto Suarez and His Cuban Strings. This is one of two recent Everest albums of Cuban music recorded in Havana. We think you will praise the resourcefulness of the Everest people and welcome the results in this "source" album. In his native country, Mr. Suarez is widely acclaimed for his musicianship. This LP contains Beguine, Bolero, Guaracha and Cha Cha's (one of Brigitte Bardot fame—from the movie *And God Created Woman*). All are handsome, and the spirit is Cuban.

SOUTH AMERICA

Venezuela (Kapp KL 1123), the Troubadors in Venezuela. Invade a new territory with the irrepressible Troubadors. A rich harvest of moving, sometimes curious, dance rhythms—one suggestive of the Viennese Waltz. Marimba, always a pleasing sound, is added to accordion, maracas, strings and percussion to interpret the unique rhythm structure in this invigorating musical treat.

(Note: Other record news in Spot News: Midwestern Ballroom Notes, and in feature on guitarist Sal Salvador.—Ed.)



Murray confers with Miss Mason in his inner sanctum office. Bronze plate on gag painting identifies subject as "a typical Arthur Murray instructor."

MARIE MASON (Cont'd from pg. 7)

Alex Moore's former assistant, has trained those in the San Francisco area,

Marie tells us that none of the teaching staff is in any way related to the Murray TV program. Union rulings, of course, allow only card-holding dancers to perform on television, and Mr. Murray rightly believes that the two kinds of dancers (ballroom dance teachers and trained professional performers) are from different worlds and do not mix as easily as audiences might believe.

We were interested to learn that the Murrys emphasize the teaching of "crush" dancing to their pupils and that they approach this phase of dance instruction first, before going on to other styles. Marie also verified our suspicion that Cha Cha is now the most popular Latin dance all over the country. She feels sure that it will eventually eclipse the Mambo, a rhythm better suited to exhibition dancers. Though there is a continued demand for Merengue, its popularity is falling off, though it has had a longer career than the Calypso of a few seasons back.

We asked Marie Mason how Arthur Murray feels about contests in his studios and were not surprised to learn that he believes they are a healthy way of keeping teachers enthusiastic, and that they are an excellent supplement to social activities. In most cases, competing couples are teacher-student teams. Mr. Murray does not believe that winning a contest makes one teacher better than another. There are many excellent instructors who never "shine" as performers.

The appointment book showed that it was time for Miss Mason to get back to work. And now she has even more of it. At this writing a new challenge faces Arthur Murray's Eastern Dance Director. Marie is temporarily on an assignment as Co-Director of the Murray studio in Flushing, L.I.

END

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CHRISTMAS COMING!

Already it's time to start planning for Christmas parties. Teachers attending the Ballroom Session of this summer's convention of the Chicago National Association of Dance Masters thoroughly enjoyed "The Santa Claus Schottische" as presented by Val Escott. With the permission of Mr. Escott and the CNADM we bring you this fun item:

PREPARATION

All couples face LOD, girl at boy's right. Contact: girl's L hand-boy's R hand.

Separate class into sets of three couples. 1st couple stands in place. 2nd couple places free hands and shoulders of 1st couple. 3rd couple places free hands on shoulders of 2nd

couple. ("Reindeer" are now hitched together.)

Here's NYC teacher Val Escott directing the "Santa Claus Schottische" at the July convention of the Chicago Nat'l Assn. of Dance Masters.

Place a "Santa Claus" behind each set of six "reindeer." "Santa" places hands on shoulders of 3rd couple.

Note: If desired, each set of "reindeer" may have more than three couples.

SCHOTTISCHE STEP

Ms	Cts
1 Fwd LF, Fwd RF, Fwd LF, hop on LF	1,2,3-4
2 Fwd RF, Fwd LF, Fwd RF, hop on RF	1,2,3-4
3 Fwd LF, hop on LF, Fwd RF, hop on RF	1,2,3-4
4 Fwd LF, hop on LF, Fwd RF, hop on RF	1,2,3-4

VARIATION A

1-4 All do Schottische step as described above.

5-6 All do 1st two Ms of Schottische.

7-8 Couples 2 and 3 form arches as "Santa" releases contact. Couple 1 backs up under arches to become couple 3. All resume contact to form sets as described in Preparation.

VARIATION B

1-6 Same as in Variation A.

7-8 All couples form arches as "Santa" releases contact and backs up (opp LOD) under arches formed by set behind him. Resume original contact. This gives each set a new "Santa."

Suggested music: *Santa Claus Is Coming To Town*, *Rudolf The Red Nosed Reindeer*.



David E. Doty



SPOT NEWS

The all-ballroom association, the NY Society of Teachers of Dancing, gets its season going on Sept. 18 at the Edison Hotel in NYC. As one feature, William Como of *Ballroom Dance Magazine* has been invited to present the latest twists in *The Madison*. New NYSTD Pres. Dorothe Howell announces that each of the '60-61 programs will offer graded material. Members will see the Star Ball film from London Oct. 16.

NYC Chapter of Dance Masters of America holds its opening material session Sept 25 at the Edison Hotel. Ballroom portion of the day will present James Mitchell, Jose & Stella Reyes, Val Escott, and a competition dancing session prepared by the chapter's ballroom committee.

Alex Desandro's International Ballroom Dance Festival Oct. 9 in the ballroom of the Riverside Plaza Hotel in NYC will include a "battle of the Tangos," which should stir up discussion on which is the most beautiful type. Entrants in that section may dance American, English, or Argentine Tango. Another contest section will be Int'l Style Waltz, Foxtrot and Quickstep. The most attractive ball gown will be chosen by vote of audience.

Premier Travel Co., NYC, is offering a series of "Cha Cha Caribbean Parties" in Puerto Rico, with bandleader Tito Rodriguez as tour host. First group flies to San Juan from NYC Sept. 17 and returns Sept. 24. Program includes sight-seeing, visits to island's fun spots—and, of course, lots of dancing.



DANCE FLOOR DENIZENS: Here's the **JEALOUS HUBBY**—You don't remember him asking dear John to dance, too, but here he is guarding hearth and home with a vigilance above and beyond the call of duty. **CHARLES H. DENNIS**

CHAMPIONSHIPS (Cont'd from p. 3)

major step, the Committee is taking full notice of the experience of other countries' official bodies. For example, the British Official Board of Ballroom Dancing—wisely, it seems to us — limits the number of United Kingdom championships to only four. Similarly, the International Council of Ballroom Dancing authorizes only two annual international titles — the European Championship and the World Championship.

Such restrictions on the number of "championships" in no way limits the number of "trophy events" which can be held, and some official system of registration or recognition of these is certainly feasible here.

Because of the importance of the precedent which would be set by the very first decision, the Committee feels that its method of handling the matter requires discussion and authorization by the delegates to a general membership meeting of the USBC. Whatever system is set up must avoid favoritism to any individual contest organizers—and this could happen unintentionally if decisions were made prematurely.

The question will be placed on the agenda of an early USBC meeting.

HELEN WICKS REID

Chairman, USBC Contest Committee

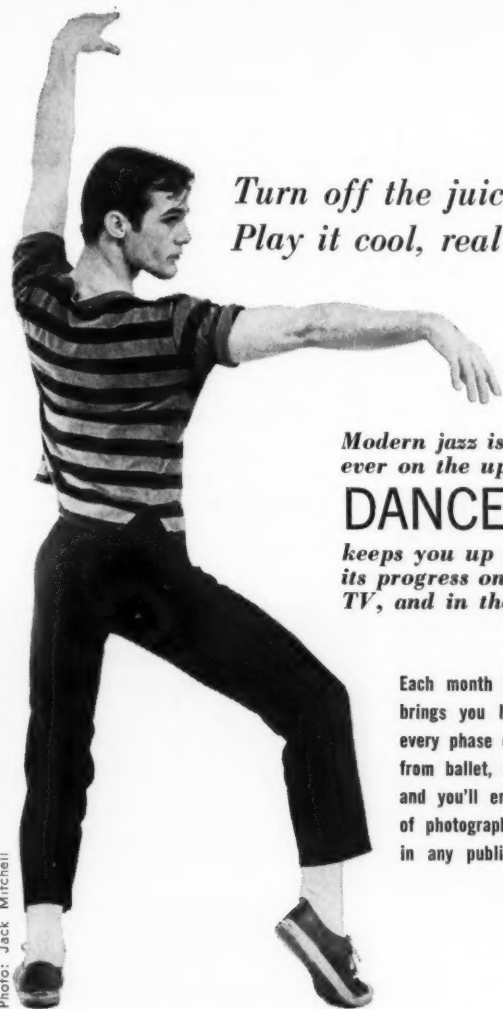


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PARK AVE. (Cont'd from page 8)

International Style Waltz and Quickstep, then Free Style Foxtrot and Rumba. The performance proved what many have long maintained — that competition ballroom dancing makes a terrific, fully satisfying floor show.

It was of special interest that a number of couples, who, several years ago were strictly in the Harvest Moon camp, now felt themselves sufficiently qualified in International Style to enter both sections. The "open" competition drew entrants from as far away as Canada, New Hampshire and Massachusetts; however, contest enthusiasts from the New York City region were rousing represented in the turnout. Hard-working Chairman for this DEA success was Brooklyn teacher Don Brynes. The U. S. Ballroom Council's Contest Committee cooperated in the formulation of rules and approved the selection of judges.

John Sheppard & Constance Mohr of NYC made off with top honors in Int'l Style — a popular decision with the audience. This pair, Harvest Moon Foxtrot winners in '58 and London Star Ball entrants in '59, this past May won the Ontario Dance Teachers Assn. Canadian Championship. 2nd and 3rd places went to Canadian couples Frank & Betty McKie and Ron & Alice Harkin, both of Toronto. In 4th spot were Normand Martin of Nashua, N.H., and Shirley Holt of Lowell, Mass. (recent Free Style winners at the Ballroom Arts Festival in Albuquerque, and 2nd place American Style winners at the Pacifica Ball in San Francisco). 5th place went to another Toronto couple, Joan Compton & Joseph McCabe.

DEA's Free Style top spot went to an attractive team, George Olchowsky of Jamaica, NY, and Margaret Ruane of Jersey City. Coming in 2nd were Anthony DiEsu of Maspeth, NY, and Rhoda Begun of the Bronx. Gilbert & Lillian Vitaglione, also of the Bronx, were 3rd. Int'l Style winners Sheppard & Mohr were 4th in Free Style. 5th place went to Gunnar & Eileen Johnson of West Haven, Conn.

There was a different panel of five teacher-judges for each category. Those for Int'l Style were: Avril Burgess, Martin Zylstra & John Goddard, of NYC; Jim Clelland of Toronto; Bill Palm of Milford, Mass.; Marie Mason of the Arthur Murray Studios in Flushing, NY, was a stand-by. Free Style judges were: Doris Weber Zea, Brooklyn; Grace V. Hansen, River Forest, Ill.; Mel Riedl, the Bronx; Fred Frobose, Nutley, N.J.; Vern Yates, Salt Lake City. Kaye Kafka of NYC was a stand-by.

Delightfully danceable, strict tempo music was supplied by Francis Walther and his orchestra, a long-time attraction at DEA gatherings. In liaison for musical matters, valiant assistance came from John Lucchese. A certified public accountant, Herman N. Schoenfeld, served as score-keeper, with Larry Trexler, of the *Dance Magazine* staff

as assistant. Trustworthy "right hand man" to Chairman Don Brynes was Mattie Lenoff. This reporter, helpfully prompted by this efficient crew, was the nervous M. C.

Other Int'l Style contestants were: Joseph & Doris McLean, Dieter Breloche & Ingrid Reineke.

Also entered in Free Style were: Rudolph & Irene Rios, Frank Marra & Josephine Dixon, William Mussara & Claire Almeida, Edward Eddy & Betty Doherty, Domenic & Shirley Morabito, Ralph & Irene Nasiello, William & Yolanda Santamaria, Nick Sasso & Linda Yander, Pat & Nola Vessuto, Fred Gagliardi & Barbara Gewovese, Arthur Gilians & Betty O'Loughlin.

Participating in both categories were: Charles & Evelyn Press, Erwin & Charlotte Seeger, Lou Augustyniak & Julia Zoba, Irving Silverman & Marie Cassell, Martin & Holt. D.D.



L to R, center photo, are DEA Free Style winners: George Olchowsky & Margaret Ruane, 1st; DEA Pres. Lillafrances Viles; Anthony DiEsu & Rhoda Begun, 2nd; Gilbert & Lillian Vitaglione, 3rd; John Sheppard & Constance Mohr, 4th; Gunnar & Eileen Johnson, 5th. Int'l Style winners directly above: Sheppard & Mohr, 1st; Miss Viles; Frank & Betty McKie, 2nd; Shirley Holt & Normand Martin, 4th; Alice & Ron Harkin, 3rd; Joan Compton & Joseph McCabe, 5th.

MIXER OF THE MONTH

DON'T CUT YOUR CORNERS

Here's a good old stand-by Elimination Dance for your party season repertoire:

Give names to each of the four corners of the room. A sign bearing the name may be placed in each corner — or, with repetition from the teacher or person in charge, the pupils will quickly memorize these names.

Have 12 cards approximately 12 by 4 inches, on each of which is printed in large letters the name of one of the corners — 3 cards for each corner. (More cards may be used.) Designate one pupil to hold and shuffle these cards (a favorite job).

Couples dance until the music stops, when they go quickly to the corner they choose. A designated pupil draws a card from the holder (who holds cards with printing toward him). The card drawn is held for the group to see — and also it is announced.

All couples in the corner the name of which has been drawn are "eliminated" and take seats.

All cards are used again, but shuffled by the holder. The process is then repeated until the winning couple is left.

Those "drawing" the cards may be frequently changed as more pupils are eliminated (they like to do the "drawing").

Some suggested names for corners: *Christmas* — "Santa's Workshop," "Reindeers' Stable," "Toy Storeroom," "North Pole"; *Valentine's Day* — "Cupid's Bower," "Hearts and Flowers," "Broken Heart Haunt," "Jewelry Shop" (engagement rings); Sports or sporting terms according to season.

SPOT NEWS

DANTON WALKER DIES

A notable ballroom enthusiast died Aug. 8 in Hyannis, Mass., at the age of 61. He was the *NY Daily News'* Danton Walker, who proved that a syndicated B'way columnist could be a gentleman of manners and culture. "Dapper Dan" once remarked in jest that he perfected his ballroom technique to get away from those trying to buttonhole him at parties and night clubs with an "exclusive item." Actually he had long taken his dancing seriously. In the Twenties he was dancing partner to Elsie Janis, and he had studied at Denishawn.

U.S. GOV'T-ARTHUR MURRAY PACT

The Arthur Murray organization signed up for a "lifetime course" with the Federal Trade Commission. In a consent agreement announced Aug. 2, the chain agreed to forego the type of telephone quizzes, crossword Lucky Buck and zodiac puzzles, etc., for which winners were promised dance lessons as prizes. The FTC had charged that these contests were too simple to be bona fide and that such advertising was used to attract the "innocent, unwary and unsuspecting" into the

Murray studios.

According to a dispatch from Washington, a spokesman for Murray said the organization had voluntarily worked out with the commission what amounted to a code of ethics to guide the Murray-licensed studios. He said, "The cooperation of the Arthur Murray organization with the FTC emphasizes their earnest desire to maintain the highest possible standards in teaching and in ethical business procedure."

SALVADOR

(Continued from page 13)

City Music Hall, the other as a "staffer" with Columbia Records, backing such stars as Frankie Laine and Rosemary Clooney.

Then, in 1952, came Giant Step Number Two. Stan Kenton, impressed with Sal, summoned the guitarist to Cleveland to join him there. For the next year and a half, Sal covered the continent with Kenton, playing all forty-eight states and most of Canada. He stepped into stardom with two numbers that arranger Bill Holman had written especially for him—*Invention for Guitar and Trumpet* and *Frisolous Sal*.

The next big move came late in 1953, when Sal emerged as leader of his own quartet—a combination so successful it placed Sal third in the annual "Down Beat" poll. That year, Sal pressed his first album for Blue Note . . . and recorded again for Capitol, as part of the *Kenton Presents Jazz* series. From there on in, Sal Salvador and his group were covering all jazz points north, east, west and south — with continual stop-offs in the major cities. The list of *boites* and *bistros* he's performed in reads like a "What's Where in Smart Spots".

By 1958 Sal Salvador was considered among the outstanding jazz instrumentalists of the era and probably one of the finest talents that ever played a guitar. His smoothly flowing lyricism coupled with his impeccable execution was applauded by practically every jazz critic in the country. The exquisite delicacy of his subtle dynamic nuances made Salvador one of the few guitarists to make use of the unexplored possibilities of the instrument. In spite of his success as a recording star for Bethlehem (*Frisolous Sal*, *Shades of Sal Salvador* and *Tribute to the Greats* had won top recognition), he still felt an urgency to perform with the musical setting he had loved best—that of a big dance band.

Sal spent a full year of intense experimentation with the tonal colors available to the dance band. He tried combinations of all the conventional dance band instrumentations, and finding that none of these could produce the orchestral timbre he had in mind, he then embarked on the project of permutating the instruments used in the symphony orchestra and concert band.

His quest was fruitful, for he finally came up with a twelve-piece dance band whose unique combination of instruments would startle, yet please, the most discerning ears. Nucleus is a straight jazz group consisting of

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guitar, alto saxophone, mellophone and a rhythm section (piano, bass and drums). To obtain a maximum of tonal variety, he encases this core in the brilliance of a swinging bass section (four trumpets, two trombones and four saxophones) sometimes substituting the fluegelhorn for the mellophone and on occasion, using trumpets with harmon mutes in place of the alto lead. (The mellophone and fluegelhorn were featured in the concert bands



Soloist Ray Starling playing the mellophone, one of several unusual instruments in the Sal Salvador Orchestra.

during the days of John Phillip Sousa).

Sal's guitar is responsible for much of the unusual shadings of the band. He creates a variety of interesting melodic twists, especially in harmony with the mellophone and fluegelhorn. Novel harmonic hues are achieved by using the guitar instead of piano as solo accompaniment and by incorporating the guitar with bass and brass as another section of the band.

According to Sal: "The guitar has always been used in the big band to play rhythm or single notes, like a horn. In the old days, it was used without amplifier and if the band got into financial difficulty the guitar player was the first to go. This could be one of the reasons for its neglect as a dance band instrument — the fact that no one really had the opportunity to get enough dance band experience with it. And, of course, for a leader it presents problems such as trying to conduct with a cumbersome instrument in the way. A decided advantage, on the other hand, is

(over)

SALVADOR (Continued)

the tonal quality individual to an electric guitar, plus the fact that one can play single-string melodies as well as fairly elaborate chords. Actually, the guitar is capable of more subtle shadings and tonalities than almost any other instrument in the band." Special arrangements by George Roumanis, Larry Wilcox and Marshall Brown provide excellent opportunities for Sal's guitar to prove his point.

While aiming for new tonal innovations all the time, Sal never sacrifices the beat. Rhythm, he believes, is the basis for all listening and dancing pleasure. "You've got to keep the time thing happening," says Sal. "When jazzmen started concentrating too much on sound, they lost the swing. The men in my band have their parts practically memorized so they can listen to the rhythm section and swing with the kind of spontaneity I want the band to have. I'm trying to create more subtle tonal shadings, but not at the cost of the beat. There's no need for musical compromise because we're playing for dancers. They want to hear good dance music just as much as we want to produce it."

The inception of the band brought about a recording contract with Decca Records and the almost immediate release of an album entitled *Colors in Sound*—the name he has given to his orchestra.

Within a few weeks after the release of the album, the Sal Salvador band was hailed with raves from every jazz authority and publication. Dom Cerulli, noted jazz commentator and big band enthusiast, wrote: "If the results here are any indication, (this) will be an exciting band and one with enough depth of color to handle the roaring things and the gentle ones too . . . If this band comes into being, we shall have another working group with the shouting and the singing qualities we need in large ensembles today."

Next came the problem of building an itinerary — quite a task, considering the newness of the organization and the attitudes of some of the bookers. So, when Sal was told by some of these agents that the band was too much of an experiment for them to gamble with, he decided to be his own booking agent. He went from club to club displaying the talents of his new group and informing the owners of what wide acceptance the band was receiving. The club owners got the message and, in a short time, the band was booked solid.

In an exclusive interview for *Ballroom Dance Magazine*, Sal gave the following candid account of some of the problems he met within trying to book his new band:

"After making the rounds of the big agencies, I found that a big band is not the easiest thing in the world to get work for. It's so easy for an agent to call up a leader and tell him to get twelve men together. The price is low because all the men are local talent and there isn't much overhead involved. Also, the arrangements a group like this has to play are

usually stock, so this cuts down another expense. The agency feels that the public does not know the difference. My conviction that this attitude was definitely the wrong one, is what that made me pursue my idea all the more diligently. It *had* to be wrong. The past state of the band business shows that the public won't accept that kind of thing. How can a band produce a good swinging sound and a good danceable beat if it's the first time the men ever played together and they're all sight-reading their parts? I've heard quite a few of these 'pick-up' bands and a lot of them had a hard time playing the final chord together. When you're out to build a clean-playing, stylized dance band, you can't do it without keeping the same men together and constantly rehearsing new fresh-sounding arrangements. The men have to live and they have to be paid for this, so naturally, I couldn't afford to have an agent book me at the same price as a 'pick-up' band. Fortunately, the club owners and ballroom operators realize this and are willing to pay the price to give the people what they want. I've had more cooperation from them than anyone I've dealt with. They know that the interest is growing. The only problem is to get people to listen to big bands again, and to do that, you have to have big bands performing regularly."

END

MAMBO (Continued from page 12)

4. LF SIP, knees still bent turn on balls of feet to Lt 3

Lady does opposite with Kick across in front.

7. CHASE TURN ABOUT

Basic, Walk Through to Cuddle Pos, Fwd Commando, CHASE TURN ABOUT, Spin About, Recover Basic.

Gentleman: Basic facing LOD, Walk Through changing Lady's rt hand to his rt hand and Cuddle Pos backing LOD, 1.2.3.; Fwd Commando in Cuddle Pos backing LOD, 4.5.6. Turn Lt away from Lady and Turn About ending backing LOD, 1.2.3.; Spin About ending backing LOD, 4.5.6. Recover Basic.

Lady: Walk Through, 1.2.3.; Swivel Lt to Fwd Commando in Cuddle Pos ending backing LOD, 4.5.6. Turn Rt toward Gentleman and Turn About ending backing LOD, 1.2.3.; Swivel Rt to Bwd Commando CPos, 4.5.6.

8. BACKWARD WALK AROUND

Basic, Preparation, Roll Break, Half Turn, BACKWARD WALK AROUND. Walk Through Basic.

Gentleman: Basic facing LOD, Preparation trng Lt to face Center, 1.2.3.; Roll Break facing LOD, 4.5.6. Half Turn Lt, LF Fwd against LOD, RF, LF Fwd Rock 1.2.3.; RF Bwd, LF cross in back, RF Bwd backing around partner trng Lt to face LOD, 4.5.6. Walk Through Basic.

Lady: Basic, Preparation, Roll Break, Turn About, Side Break, Walk Through Basic.

9. CUBAN KNOT

Basic, Preparation, Cuban Break, Bwd Spot

Turn, Swd Commando, CUBAN KNOT 6 Steps, Fwd Spot Turn 3 steps, Fwd Commando, Recover Basic.

Gentleman: Basic, Preparation, Cuban Break, Bwd Spot Turn, 1.2.3.; Swd Commando, 4.5.6. CUBAN KNOT consists of LF cross in front and hold, 1.2.3.; Swivel rt 4.5.6. Fwd Spot Turn, 1.2.3.; Fwd Commando, 4.5.6. Recover Basic.

Lady: Basic, Preparation, Cuban Break, Bwd Spot Turn, 1.2.3.; Side Break, 4.5.6. Loop, 1.2.3.; Bwd Walk in ORPos, 4.5.6. Fwd Spot Turn, 1.2.3.; Bwd Commando, 4.5.6. Recover Basic.

Note: When Gentleman leads Loop, the joined hands remain overhead until the Fwd Spot Turn.

10. MAN UNDER THE ARCH FROM FWD SPOT TURN

Left half Basic, Fwd Spot Turn, MAN UNDER THE ARCH, Fwd Commando, Recover Basic.

From Fwd Spot Turn, 4.5.6., Gentleman crosses LF in back and swivels Lt Under the Arch as Lady continues Fwd Spot Turn, 1.2.3.

CHALLENGE

Variations in Chall Pos the rhythm pattern in Mambo is constant but the dancer may take liberties and use steps, points, turns, holds, swivels, etc., as long as he or she returns to the framework of the step pattern on the correct foot to be in step with partner.

Example: MAMBO JAZZ

From Left half Basic	Musical Ct. 8-1, 2, 3
RF Fwd	4.5
LF Fwd	6
RF Kick Fwd	7
RF Bwd	8
LF Bwd	1
RF Bwd	2
LF Kick Fwd	3
LF Fwd	4
RF Fwd	5
LF, RF Fwd Rock	6.7
Recover Basic	END

ASSOCIATION CALENDAR

Aug. 22-26: DANCE TEACHER'S CLUB OF BOSTON, 18th Teacher's Training Course, New England Mutual Hall, Boston. Ballroom faculty: Ron Greenwood. Aug. 29-Sept. 1: Convention, Somerset Hotel, Boston. Ballroom faculty: Bob & Doris Belkin, Alex & Mona Desandro, Hardy Fehns, James Mitchell.

Aug. 28-30: DANCE EDUCATORS OF AMERICA, Benjamin Franklin Hotel, Seattle. Ballroom faculty: Don Byrnes, Margaret Powell, Katherine Sheehy.

Sept. 18: N.Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC. Ballroom faculty to be announced. Forum led by Val Escott; "The Madison," presented by William Como.

Sept. 25: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC. Ballroom faculty: Val Escott, James Mitchell, Jose & Stella Reyes, Ballroom Committee.

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MUSIC BY THE GEORGE POOLE ORCHESTRA

JEALOUS	Fox Trot	Slow
OBJECT OF MY AFFECTIONS	Fox Trot	Slow
WHAT'LL I DO?	Waltz	Slow
FASCINATION	Waltz	Slow
GREEN EYES	Rumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
Ja-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CONELA	Rumba-Bolero	Slow

ALBUM No. 2 (3-02)

MUSIC BY THE GEORGE POOLE ORCHESTRA

APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPARSITA	Tango	Med. Slow
LINDA MUJER	Rumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
MI RIVAL	Cha Cha	Medium
TICO-TICO	Samba	Medium

ALBUM No. 3 (3-03)

MUSIC BY THE GEORGE POOLE ORCHESTRA

CECELIA	Cha Cha	Medium
ALL I DO	Cha Cha	Medium
UN POQUITO DE TU AMOR	Mambo	Med. Slow
PIEL CONELA	Rumba	Slow
YOU JUST WANT TO CHA-CHA	Cha Cha	Medium
THIRD MAN THEME	Cha Cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha Cha	Medium
MI RIVAL	Cha Cha	Medium
BRAZIL	Cha Cha	Medium
OYE NEGRA	Samba	Slow

ALBUM No. 4 (3-04)

MUSIC BY THE BONNIE LEE BAND

LOUISE/CECELIA/SIOUX CITY SUE (Medley)	Fox Trot	Medium
I LOVE MY BABY	Fox Trot	Medium
MAKIN' WHOOPEE	Cha Cha	Medium
BACK HOME IN INDIANA	Fox Trot	Med. Fast
WOODCHOPPER'S BALL	Swing	Medium
CLARINET POLKA	Polka	Slow
WABASH BLUES	Fox Trot	Med. Fast
AVALON/I FOUND A MILLION DOLLAR BABY/SAN (Medley)	Fox Trot	Med. Fast
MEXICALI ROSE/DIANA/THREE O'CLOCK IN THE MORNING (Medley)	Waltz	Slow
ST. LOUIS BLUES	Fox Trot	Med. Fast
CHINA BOY	Fox Trot	Fast
NIGHTS OF GLADNESS	Waltz	Med. Fast

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